



Aalborg Universitet

AALBORG UNIVERSITY  
DENMARK

### From a music therapists' diary 3/12 1996 - 2/12 1997

*work with ten mentally retarded people in four groups + Gerhard alone. Usually no or little verbal language - improvised music is the medium*

Bergstrøm-Nielsen, Carl

*Publication date:*  
2009

*Document Version*  
Publisher's PDF, also known as Version of record

[Link to publication from Aalborg University](#)

*Citation for published version (APA):*  
Bergstrøm-Nielsen, C. (2009). *From a music therapists' diary 3/12 1996 - 2/12 1997: work with ten mentally retarded people in four groups + Gerhard alone. Usually no or little verbal language - improvised music is the medium.* (pdf ed.) (pp. 0-7).

#### General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal -

#### Take down policy

If you believe that this document breaches copyright please contact us at [vbn@aub.aau.dk](mailto:vbn@aub.aau.dk) providing details, and we will remove access to the work immediately and investigate your claim.

FROM A MUSIC

## THERAPIST'S DIARY

3/12 1996 - 2/12 1997 (Work with  
ten mentally retarded people in four groups  
+ Gerhard alone. Usually <sup>no</sup> or little verbal  
language - improvised music is the medium).

These graphic sketches are from  
a period of one year. They  
were made right after the  
sessions. Purpose was to  
investigate possibilities in  
graphic representation and to  
let various observations and  
thoughts about the therapy  
become graspable. Around one  
third of the total quantity  
has been selected here. The  
sketches have been drawn  
again, but only with minor  
improvements. The place was  
SUKA, Copenhagen, Denmark.

Cole Bergström-Nielsen 1998.

3/12 96

Ivan's vocal sounds:



- a very definite repertory!

4/12 96

Gerhard arrived in an irritated and withdrawn state of mind. But after a good amount of music having been made, this seemed to happen:

Gerhard  
(drum)

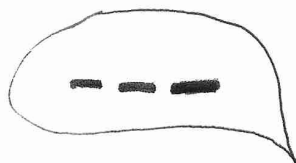


I'm angry, but  
how it's sort  
of under control

Yeah,  
right



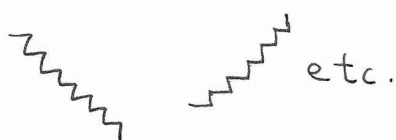
Carl  
(drum)



Oh, very  
good indeed

18/12 96.

Åse's piano playing:



BEFORE



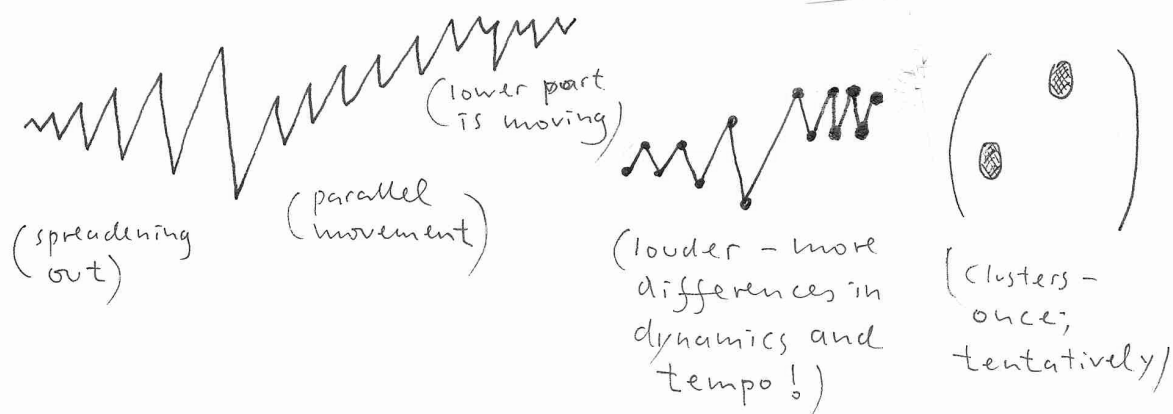
(elegantly, like jazz)

NOW

What a difference!

7/1 97

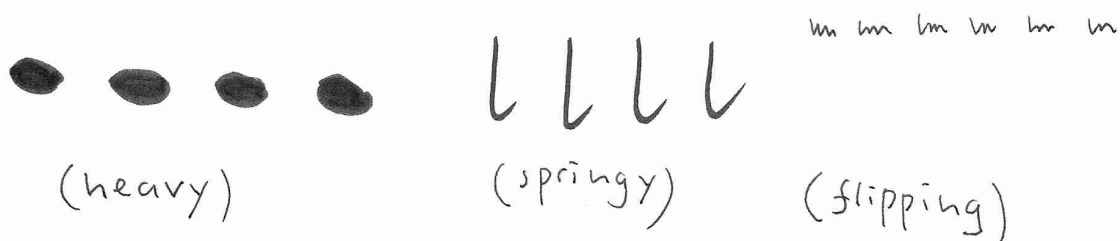
Karen's piano playing (two fingers)



14/1 97

Hans - on piano, both hands, clusters.

new kind of pulsating playing, with variations of tempo and character:



29/1 97

I WANT TO MAKE MY OWN THING, ALONE

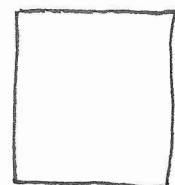
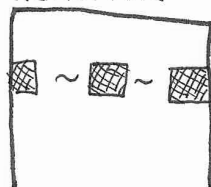
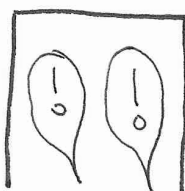
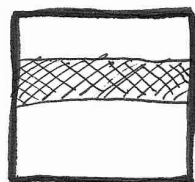
LISTENING!

CARL TRIES TO MAKE HIMSELF HEARD - A SLIGHT REACTION

GLIMPSES OF INTENSE DIALOGUE

REST - SILENT, WITHDRAWN

Gerhard



Carl

~ ~ ~  
(VOICE)

  
(BELL)

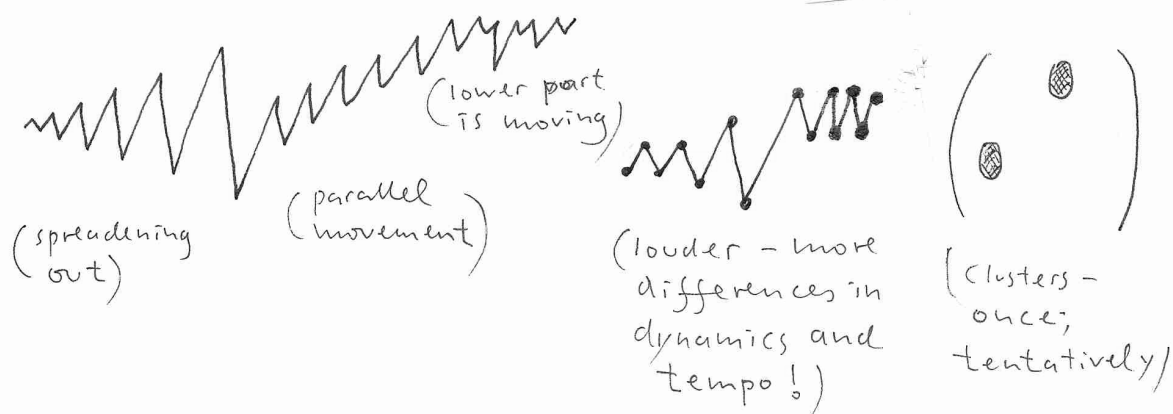
(DRUM)

... m m  
~ ~

  
~ ~ ~

7/1 97

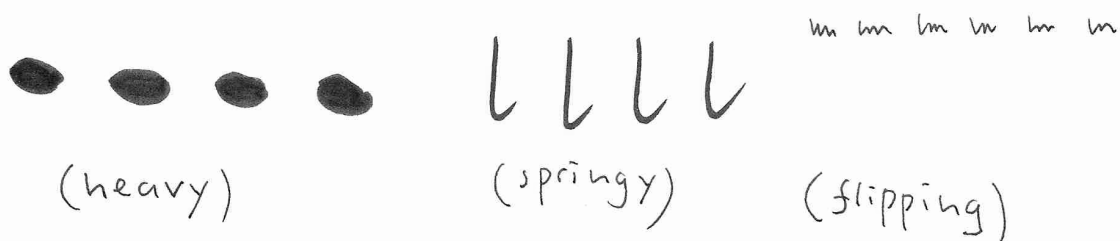
Karen's piano playing (two fingers)



14/1 97

Hans - on piano, both hands, clusters.

new kind of pulsating playing, with variations of tempo and character:



29/1 97

I WANT TO MAKE MY OWN THING, ALONE

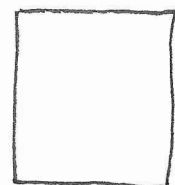
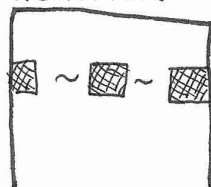
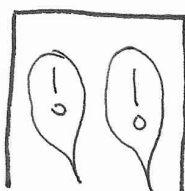
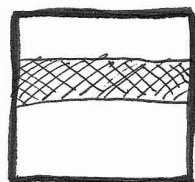
LISTENING!

CARL TRIES TO MAKE HIMSELF HEARD - A SLIGHT REACTION

GLIMPSES OF INTENSE DIALOGUE

REST - SILENT, WITHDRAWN

Gerhard



Carl

~ ~ ~  
(VOICE)

🔔  
(BELL)

---  
(DRUM)

... m m  
~ ~



~ ~ ~

21/1 97 (Inspired by success with Ivan to-day)

(3)

WHY ARE DIALOGUES SO IMPORTANT?

THEIR FORM CONSISTS OF SHIFTS:

first me

then me

- etc.

then you

then you

AND DURING THE SHIFTS THERE IS A SPECIAL MUTUAL ATTENTION, AND NORMALLY EYE-CONTACT:

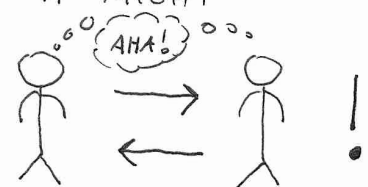


WHEN THIS HAPPENS MANY TIMES, WE WILL HAVE BOTH THE POSSIBILITY OF CONCENTRATING ON THAT WHICH WE WANT TO SAY - WHICH IS NICE - AND OF HAVING THE OTHER PERSON'S ATTENTION - WHICH IS ALSO NICE - AS WELL AS THE OPPORTUNITY TO TRAIN OUR ATTENTION TO THE OUTER WORLD AND OUR CAPABILITY TO WAIT A MOMENT. AND DURING THE DIALOGUE IT MIGHT BE THAT

THAT WHICH  
THE PERSONS  
WOULD LIKE  
TO EXCHANGE



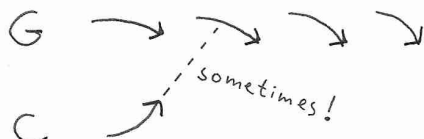
IS  
ACTUALLY  
EXCHANGED



19/2 97

Carl's roles towards Gerhard:

SEEKING  
DIALOGUE



SUPPORTING  
(WITH ACCOMPANIMENT)



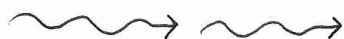
WAITING



26/2 97

Carl's role towards Bente and Henrik:

TO SUPPORT  
and to signal:  
"It's OK" with  
a quiet background



TO REINFORCE  
and to  
encourage  
individual  
expression



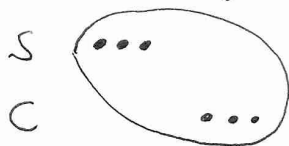
TO SUPPORT  
and to signal:  
it's time to  
become quiet,  
to slow down.




18/3 97

Carl/Sanne (SCHEMATIC DEPICTION)

SOMETHING'S  
BEGINNING



... DRUM

 MOUTH HARP

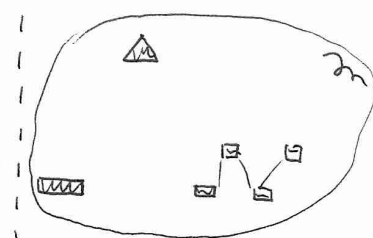
OH! YES!




~ SOFT VOICE

^ SHARP VOICE

SPLENDID!



 FLUTE

BOTH  
SHARP  
AND  
SOFT



22/4 97.

⑤

ONE COULD EMPLOY SIGNS WITHIN GRAPHIC NOTATIONS FOR EYE CONTACT (THINKING ESPECIALLY OF IVAN), FOR A-WAITING-FOR-RESPONSE-ATTITUDE AND FOR A NON-VERBAL REACTION (THINKING ESPECIALLY OF SANNE AND GERHARD) :



14/5 97 - AND THIS ONE, TOO :



(FOR: "LISTENING"!)

1/4 97

NEW VOCAL SOUNDS FROM IB - LIGHTER IN TIMBRE, MORE LIKE "EEE" THAN BEFORE:



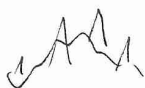
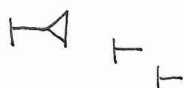
etc.

29/4 97

Sanne - today:



STRONG STROKE ON THE DRUM



28/10 97

SEE 22/4 - THESE MIGHT APPLY ALSO:



(PAUSE)



(SMILE)

(THE SIZES OF THE BAGS SUGGEST THE RELATIVE QUANTITY OF THE DIFFERENT SOUNDS).



23/9 97 .

6

Sonne .

ENERGETIC  
SOUND

LAUGHTER

VARIOUS BALLS ARE THROWN INTO PLAY ...



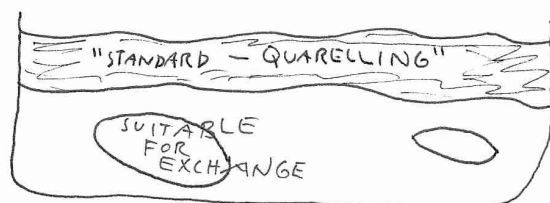
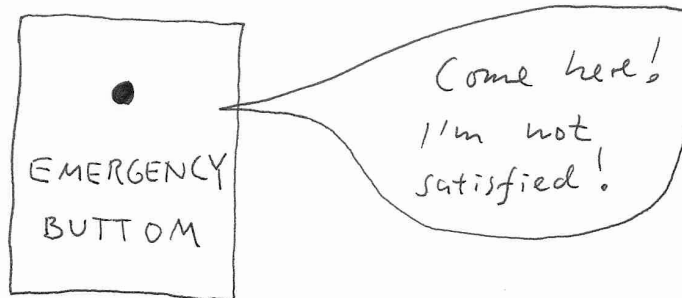
THERE IS A  
FLICKERING  
BETWEEN



AND



SOMETIMES, COMMUNICATION WILL BE  
USED AS AN



IT'S A JOB FOR THE THERAPIST TO "SKIM OFF"  
THAT WHICH IS NOT IMPORTANT.

9/9 97

⑦

A NEW SOUND FROM OLE:

DEEP AND

CALM

~ ~ ~ ~ ~ (etc.)

- in contrast to the  
more twittering sounds!

1/10 97

Gerhard - almost one long solo:

*I WANT TO DO IT MYSELF! ALONE! I WANT TO DO IT MYSELF! ALONE! I... (etc.)*

26/11 97

(Gerhard)

SOMETIMES, A SOUND FROM ME WILL INSPIRE  
HIM TO IMITATE IT IN AN AMPLIFIED FORM  
(OR, AT LEAST, IT PROVOKES A RISE IN  
DYNAMIC LEVEL):

